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ABSTRACT

This booklet is designed to give teachers some of the latest ideas about how arts principles and concepts can best be understood, taught, and used in the classroom to improve instruction in the arts and other disciplines. Considering the stance of the U.S. Department of Education, the National Assessment of Educational Progress (NAEP), the Goals 2000 Arts Education Partnership, and the Coalition for Education in the Arts, and the increasing support from research about the value of the arts, the 1990's seems a time of real opportunity. While there are still issues being discussed, the state-of-the-art in arts education may soon properly reflect the importance of this aspect of education to civilization. The booklet's major ideas, organized into one page sections, include the following: (1) make certain all students have daily arts experiences; (2) the arts offer the opportunity to practice decision making; (3) students need to know the elements of the various arts and need to develop the vocabularies with which to discuss them; (4) experiences in the arts provide opportunities for students to learn as much about themselves as they do about the subject matter; (5) provide students with opportunities to develop a craft while exploring originality and analytical thinking; (6) lead students to new ways of solving problems through unique challenges in the arts, both mental and physical; (7) employ modern technology to encourage imaginative use of artistic material; (8) arts specialists are educators who are also skilled in at least one arts discipline; (9) enriching the experiences of all children as they study literature, history, geography, foreign languages, math, or science is a gift arts specialists offer the school; and (10) a major asset of the arts in education is to make schools a more engaging learning environment. In discussing the U.S. Department of Education's support for the arts, Secretary of Education, Richard W. Riley said, "The arts in all their distinct forms define, in many ways, those qualities that are at the heart of education reform in the 1990s--creativity, perseverance, a sense of standards, and above all, a striving for excellence." Contains 53 notes, an 11-item suggested reading list, and a 38-item selected resources list. (CB)

# Transforming Ideas for Teaching and Learning the Arts

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# Transforming Ideas for Teaching and Learning the Arts

by Charles L. Gary

Edited by Rita Foy

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# Background

**"Archeologists, when they study past civilizations, study the artifacts of pottery and cave paintings and musical instruments to determine the quality of a culture."**

Boyer[1]

Some civilizations have left us no trace but their arts. Should we be educating children without involving them in those activities that may define their time and place in history? Those school systems that treat the arts as something other than essentials give that impression. Yet this is hardly the American way.

Music was established as part of the curriculum for the "Common Schools," when universal public education was adopted as critical for a democracy, early in the 19th century. Art instruction was soon added. Drama took a little longer. Dance is an even more recent addition. Despite the worldwide acclaim that music in America's schools attracted, the music educators themselves were not satisfied. About 30 years ago, their professional organization published a list of objectives that should result from 12 years of music education. Those objectives were beyond the attainments of all but a few school systems. Three years later the Tanglewood Declaration called for music and dance to be placed at the core of the curriculum.

Shortly thereafter, the U.S. Office of Education (now the U.S. Department of Education) funded with $1 million a project to demonstrate the feasibility of such an idea. Arts IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers) demonstrated that such a central role for the arts could bring positive results for the whole school.

Twenty-five years ago the American Association of School Administrators' *Curriculum Handbook* stated, "In the truly comprehensive program, the school administrator is willing to accept the role of the arts as equal in importance to the role of scientific and technical studies."[2] For a time, progress was steadily upward. Now, most public elementary schools offer instruction in music and visual arts (97 percent and 85 percent respectively), although relatively few offer dance and drama courses (43 percent and 8 percent respectively); and only 39 percent of the nation's public secondary schools require credit specifically in the arts for graduation.[3]

In 1987, participants in a symposium called by the American Council for the Arts and the Music Educators National Conference prepared The Interlochen Proposal that describes the potential role for the arts in a reformation of American schooling.[4]

Arts IMPACT began a relationship among the professional organizations of teachers of dance, art, music, and theater that continues today as the National Coalition for Education in the Arts (formerly, Consortium of National Arts Education Associations). This group prepared the *National Standards for Arts Education*, released in 1994, which are organized around the definition of art as (1) creative works and the process of producing them and (2) the whole body of work in the art forms that make up the entire human intellectual and cultural heritage.[5] Exit-level achievement standards for grades K-4, 5-8, and 9-12 have been developed. These standards help place arts education into overall school improvement and local and state efforts to raise standards.

Plans for a national assessment of students' knowledge in dance, art, music, and theater (grades 4, 8 and 12) through the National Assessment of Educational Progress (NAEP) are now underway. Although arts programs in some school systems have suffered during recent retrenchments, education in the arts continues to improve for many American students.

Richard W. Riley, in one of his early statements as U.S. Secretary of Education, called for the recognition of the arts "as a vital part of our effort" to improve the quality of education for all children.[6] This echoes a statement of the Arts Education Partnership Working Group sponsored by the John F. Kennedy Center for the Performing Arts and the J. Paul Getty Foundation, that the arts are one of education's most potentially powerful assets and should be included in educational reform efforts. This idea was incorporated into the language of Title X of the 1994 reauthorization of the Elementary and Secondary Education Act (Improving America's Schools Act). The arts were also recognized by the Goals 2000: Educate America Act of 1994 as one of the core disciplines of study listed in the National Education Goals calling for high academic achievement by all students. Subsequently, the U.S. Department of Education and the National Endowment for the Arts formed the Goals 2000 Arts Education Partnership in order to develop an action plan to maximize the role of the arts in improving education and helping students achieve the National Education Goals.

Considering the stance of the U.S. Department of Education, NAEP, the Goals 2000 Arts Education Partnership, and the Coalition for Education in the Arts, along with increasing support from research as to the value of the arts, the present seems a time of real opportunity. While there are still issues being discussed, such as the importance of interarts instruction and the inclusion of creative writing in the arts, the state-of-the-art in arts education may soon properly reflect the importance of this aspect of education to our civilization.

This booklet is designed to give teachers some of the latest ideas about how arts principles and concepts can best be understood, taught, and used in the classroom to improve instruction in the arts and other disciplines. In discussing the U.S. Department of Education's support for the arts, Secretary Riley said, "The arts in all their distinct forms define, in many ways, those qualities that are at the heart of education reform in the 1990s—creativity, perseverance, a sense of standards, and, above all, a striving for excellence."[7]

# Make certain all students have daily arts experiences.

**"All students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter including English, mathematics, science, foreign language, civics and government, economics, the arts, history, and geography; and every school in America will ensure that all students learn to use their minds well so that they may be prepared for responsible citizenship, further learning, and productive employment in our Nation's modern economy."**

Goals 2000: Educate America Act[8]

**"The arts can become important in the lives of students whether taught by classroom teachers or specialists, or both."**

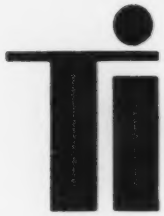
*Arts IMPACT*[9]

The practice of isolating contact with music or art to two or three short periods a week, dance to an occasional physical education class, and theater to a seasonal play has given children an unnatural idea about the place of the arts in life. The principal and all teachers, classroom and specialist, together need to plan ways for daily art experiences for every child.

## Practice

The Magnet Arts School in Eugene, Oregon, is an elementary school that truly places the arts in the center of its curriculum in the belief that they represent an effective way to learn. A lineal descendent of an Arts IMPACT school, this magnet program enrolls students who come by choice and not because of any demonstrated talent. The curriculum is concept oriented and the arts are employed in reading, math, language arts, science, social studies, physical education, and health. In an environment suffused with the arts, the children learn their own arts heritage, the importance of the arts in the structure of all cultures, and the skills and attitudes on which to build a lifelong appreciation for beauty.[10]

All students at the Highland Upper Grade Center in Libertyville, Illinois, are involved in the arts during their three years at the school. The comprehensive nature of the theater offering demonstrates the Center's commitment to the arts: sixth grade focuses on creative drama, pantomime, improvisation, and story development; seventh grade concentrates on studying silent films, silent film production, writing dialogue, body movement, and voice projection; and eighth grade emphasizes theater history, radio theater, movie production, sound technology, and public speaking.[11]



# The arts offer the opportunity to practice decision making.

**"I believe that every student who enrolls in school has the innate ability and capacity to be artistically expressive just as fully as they have the capacity to be linguistically expressive. But after several years, we suppress and destroy this language and we say eventually that it's just a frill. What we have done is deny one of the elements, one of the God-given capacities to respond to what the Psalmist called, 'The beauty that surrounds us.' "**

Boyer[12]

**"The arts are essential to the education of all children and a comprehensive education in the arts (visual arts, dance, music and theater) provides a powerful means of engaging children in learning and improving student achievement. The arts help teach students many skills they need to succeed in life."**

Official Policy Resolution, 63rd Annual Conference of Mayors June 1995[13]

Arts educators play up the unique opportunities for decision making presented by dance, art, music, and drama. Frequently, however, their own teaching demands that students follow set rules without allowing students to explore for themselves. Teachers need to develop strategies that will allow students to discover their talents and creativity on their own.

A few examples of such opportunities for decision making could include: selecting adjectives that help define an object in terms of its look, smell, sound, taste, and touch; creating body movements to accompany a fellow-student's poem; designing costumes and scenery for a play; selecting percussion instruments to accompany the reading of a story such as "Billy Goats Gruff;" choosing items for display in an artist's corner; selecting appropriate background music for a class-made video as an introductory experience that would lead to creating an original score.

All such activities should require defending one's choices and learning to live with the consequences. "Students who have the opportunity to make artistic decisions develop a deeper sense of [musical] understanding and aesthetic awareness." [14]

## Practice

Decision making has been the emphasis of the Manhattanville Music Curriculum Project, a model for arts educators for the past 25 years. Ronald B. Thomas, its creator, developed a series of problem-solving experiences on a spiral curriculum of skills and principles taught in the primary grades and then expanded upon in the upper grades. In the primary grades, for example, children composed a musical piece about other subjects of their choice—about a story that was read, about counting and adding, about gerbils and fish, or about spelling and punctuation. Thus, music was integrated into other subject experiences. In the music lab, children were free to explore and discover music as part of the total learning experience. [15]

# Students need to know the elements of the various arts and need to develop the vocabularies with which to discuss them.

**"When we teach a child to sing or play an instrument, we teach her to listen. When we teach a child to draw, we teach her to see. When we teach a child to dance, we teach him about body and about space. When we teach a child design, we teach the geometry of the world. When we teach children about the folk and traditional arts and great masterpieces, we teach them to celebrate their roots and find their place in history."**

Alexander [16]

**"In order for the words to be personally useful, students need to describe and express their perception and experiences of musical events in their own words, words drawn initially from an experiential vocabulary."**

Costanzo and Russell [17]

By asking more questions and making fewer statements, arts educators can help students develop the ability to verbalize about their experiences. Encouraging the use of verbal imagery and metaphors over the memorization of professional terms (many of them in foreign languages) can assure real understanding. Expressing a concept in one's own words builds ownership. Translation to the professional level is then less confusing.

### Practice

Teresa Purcell, physical education and dance teacher at the Brunswick Acres Elementary School in Kendall Park, New Jersey, encourages children to create their own expressive movements. They learn to extend original ideas by discussing and revising their actions. In the course of this process the children build a vocabulary in dance terminology. [18]

One third–grade teacher in Illinois, Mary Rose, shows her students examples of famous paintings by well-respected artists. She encourages her students to use their own vocabularies to describe the paintings by asking probing questions: For example, when she shows the class a Marc Chagall painting, she asks, "What is in the picture?" The students recognize the dreamlike quality of Chagall's artwork. They compare this style to traditional landscapes. The teacher is thus incorporating artistic terms and ideas into a natural conversation with the students. [19]

# Experiences in the arts provide opportunities for students to learn as much about themselves as they do about the subject matter.

**"While increased self-concept . . . is not, in the eyes of some educators, a high priority objective for education in the arts, the evaluation team maintained it is one of the most important outcomes of any educational program."**

*Arts IMPACT*[20]

**"It taught me not to be nervous."**

**"It taught me. . . togetherness, care of property, and respect for others."**

**"I felt like I could be somebody."**

Comments from children in a Title I Music Project for Migrant Workers[21]

The arts can provide engaging learning environments for students who may lack interest in other classes. These environments offer high levels of learning, meaning, and caring by emphasizing direct participation both alone and with others.[22] Arts classes have been shown to significantly improve attitudes relating to self-expression, trust, self-acceptance, acceptance by others, self-awareness, and empowerment.[23]

## Practice

"Robert was a fifth grader who missed four or five school days regularly. He 'tuned out' both the teacher's instruction and other classmates. . . But Robert did connect with Albrecht Durer, the 16th-century printmaker. . .[when he] was shown a self-portrait that Durer had painted at age 13. That night he went home and drew his own self-portrait. His teacher suggested that he begin keeping a sketchbook. Thereafter, three or four times a week, Robert shared his sketchbook with the teacher and the class. . . His identity was in his artwork. . . His school attendance improved and he looked more confident in the way he carried himself. . . In Robert's case it was through the historical component of the DBAE (Discipline-Based Arts Education) program that he received his inspiration to be an artist. His self-esteem obviously improved with his growth and experience as an artist."[24]

A Title I Arts Project in Worcester County, Maryland, introduced the children of migrant workers to playing band instruments three summer evenings a week. As an evaluation of the project, the children were asked if they were helped in any way. Their responses appear to the left on this page.

Recent changes in Title I, the federal government's largest investment in education, make it possible for many schools across the country (22,000 total) to use Title I funds for schoolwide improvement. The arts can play a vital role in such improvement.

# Provide students with opportunities to develop a craft while exploring originality and analytical thinking.

**"The learner passes through different stages involving different types of learning. If the teacher ignores the various stages and only focuses on the terminal performance, then learning could be haphazard or inefficient."**

Schuell [25]

**The Congress finds that the arts are forms of understanding and ways of knowing that are fundamentally important to education.**

Improving America's Schools Act of 1994[26]

Craftsmanship is an essential part of any art. Teachers have tended to emphasize it at the expense of other parts of what is an important triad. The other two parts, originality and a concern for quality, can never be forgotten. As soon as a student has demonstrated the grasp of a simple skill, the wise teacher seeks to provide an opportunity to use the new-found ability in a way that enhances the learner's pride and identity. At the same time, concern for quality must be encouraged. Students who learn early to evaluate their productions are on the road to the great satisfactions that the arts can bring. As soon as a young instrumentalist can produce a tone, the improvement of that tone should be a continuing matter of attention. Once an individual can twirl across the floor and keep focus, the dancer must search for ways to make the movements more expressive. Skill, originality, and self-evaluation are the vital distinguishing factors of an artist, whether student or professional.

### Practice

A visual arts teacher at Colonial Elementary School in Plymouth Meeting, Pennsylvania, teaches watercolor by having her students paint oriental fans, because they "like to have some kind of product when they finish." She teaches "wet-on-wet" technique, encouraging exploration and abstraction, while discussing art history and art from other cultures. [27]

Band students in a high school in Montgomery County, Maryland, developed an original, one-minute musical idea by expanding it, scoring it, rehearsing it, and recording it, thus acquiring many of the crafts of making music, while being original and applying analytical thinking. [28]

# Lead students to new ways of solving problems through unique challenges in the arts, both mental and physical.

**"The arts also enhance our nation's economic competitiveness by developing creative problem-solving skills, imagination, self-discipline, and attention to detail."**

Riley [29]

**"You can't create without analysis, synthesis, evaluation, and problem solving. So the arts are the perfect model for moving into higher levels of thinking."**

Myers [30]

**"The Congress finds that the most significant contribution of the arts to education reform is the transformation of teaching and learning."**

Improving America's Schools Act of 1994[31]

Arts educators can provide opportunities for different kinds of learning, such as musical, spatial, and bodily-kinesthetic, among others. [32] By fostering different kinds of learning, arts programs have been shown to help students use analytical thinking and problem-solving skills, including the ability to pose questions, analyze evidence, consider hypotheses, and defend a point of view. [33]

### Practice

Lisa DeLorenzo, a researcher now at Montclair State College in New Jersey, has studied the learning that children can gain through decision making when given musical problems by their teachers. She discovered that the desired degree of personal involvement with the task came about when the teacher was successful in posing a problem that was within the students' capabilities and of interest to them. The more options available to the students for solving the problem, the more they were apt to become involved. DeLorenzo saw musical problem solving as involving analysis, synthesis, evaluation, and inquiry. [34]

Margo Faught, dancer and member of the physical education faculty at the Indiana School for the Blind, uses group problem solving to establish body awareness, good posture, and self confidence. The process is successful enough to have resulted in the New Visions Dance Company that gives public recitals. [35]

# Employ modern technology to encourage imaginative use of artistic material.

**The effect of participation with computers in compositional activities was more beneficial than using programs that stressed music fundamentals.**

A conclusion reached by both Kozerski [36] and Conant [37]

**"Use computers. Introduce students to software. . . . Provide instruction that will allow them to create art on the computer. Discuss ways computers are used by professional artists. Ask students to find examples of computer-generated art in books, magazines, and newspapers."**

*Art Strategies*
Fairfax County Public Schools, Virginia [38]

Computers, which are descended from simpler, programmed-learning devices, were first used by arts teachers for rote learning the names and dates of artists, drama plots, key signatures, etc. A well-known computer program taught musical intervals as a purely mental exercise without any aural involvement by the student. Now, the many wonders of modern technology are being used routinely and more imaginatively, but many arts educators remain intimidated by the machines.

### Practice

Russ Gibb, originally a creative-writing teacher at a high school in Dearborn, Michigan, now considers himself a facilitator as he and his students explore the creative possibilities of the video camera and the computer. [39] James Irwin at the Maret School in Washington, DC, introduces ninth graders to melody, harmony, notation, orchestration, and style by having them create original musical ideas with computers and a 16-voice multitimbral keyboard. [40]

# Arts specialists are educators who are also skilled in at least one arts discipline.

**"There are two ways of spreading light: to be the candle or the mirror that reflects it."**

Wharton [41]

It is critically important that arts specialists working in the schools be excellent dancers, artists, musicians, or thespians; and it is just as important that they be skilled as teachers. Although these teachers may continue to be productive in their chosen disciplines, it is crucial that they find major satisfaction in the growth of others for whom they open the wonders of the arts. Teaching is hard work; it requires imagination and diligence to plan the steps that lead to understanding. Arts educators are those dancers, musicians, artists, and thespians who devote their lives to teaching.

### Practice

Connie Sophocles is a music educator at Mt. Abraham High School in Bristol, Vermont. Her day starts before school begins, because her best students want to come early to make music. The day sometimes continues until 11 p.m. as her definition of music educator is extended to include responsibility for theater production. [42]

Judy Rudnicke is a third-grade teacher in Danville, Illinois. She contributes to the school's theatrical productions by writing original scripts. She is also interested in the visual arts and talks about her visits to museums and shares her ideas and reproductions of artwork with her colleagues. Her influence has extended beyond the classroom to the school via her involvement in the theater and her advice and suggestions to other teachers. [43]

**Enriching the experiences of all children as they study literature, history, geography, foreign languages, math, or science is a gift arts specialists offer the school.**

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**"All the evidence points to a relationship between the arts and the other academic disciplines that is clear and compelling, indicating to both fields that one cannot really flourish without the influence of the other."**

Ross [44]

**"Given . . . assistance, classroom teachers can become expert at integrating the arts into the teaching of their regular subject matter."**

Fowler [45]

**"Vocabulary and reading comprehension were significantly improved for elementary students in the 'Arts Alternatives' program in New Jersey."**

Murfee [46]

Variety is the spice that the arts can contribute to almost any subject. The integration of the arts with the rest of the curriculum is an asset that schools must find a way to use, despite the administrative problems such interaction may present.

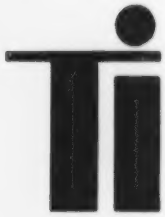
Martin Luther wanted all teachers to be musical. So did Harriet Beecher Stowe's husband, Charles, and her brother, Calvin, who advised the Ohio legislature to define a "professional teacher" as one who could teach reading, writing, arithmetic, and music. Over the years, this advice has not been followed, except that most elementary teachers have had some introduction to the teaching of music and art.

Arts specialists, charged with developing arts skills, can help classroom teachers make disciplines such as history or literature come alive and cultural comparisons meaningful. They can make the principles of geometry or symmetry more real, and they can sharpen the vision of science.

### Practice

Fourth grade students at John Eliot Elementary School in Needham, Massachusetts, adopt historical characters and act out their personalities. They study the character, dress like the character, and dramatize the character's personality and events in his or her life. [47]

In Fairfax County, Virginia, a goal for students in grades 6–8 is to experience interdisciplinary learning by connecting the visual arts with other subject areas. One of the suggestions is to coordinate with the English teacher to have students read *The Invisible Man* when studying African-American art. Another is to integrate art and mathematics by looking at tessellations in Islamic and Moorish art, American patchwork quilts, and the work of M.C. Escher. Students would be asked "to notice how the geometric shapes tessellate to create a pattern." [48]



# A major asset of the arts in education is to make schools a more engaging learning environment.

**"Wherever classroom teachers, arts resource teachers, and principals worked unselfishly to change a school's learning atmosphere, change took place."**

*Arts IMPACT*[49]

**"School documents state that, 'success is achieved by creating reasons and needs for learning through the arts.' "**

U.S. Department of Education [50]

Americans have taxed themselves billions of dollars to construct large buildings in which their children are to be educated. Yet, the environments in many of the schools lack liveliness and charm. Pestalozzi in Switzerland and Bronson Alcott in Massachusetts understood the importance of making their schools enjoyable places to be. We practice this in our kindergartens, but once children are full-fledged students we tend to revert to no-nonsense, lackluster establishments.

Interesting, colorful schools improve attendance, not only of the pupils but of the teachers as well. Parents form different impressions of the institution and may become more involved.

### Practice

At Roosevelt Middle School for the Arts in Milwaukee, Wisconsin, the hallways were decorated—not with graffiti and vandalism—but with displays of artwork by students. Students directed the attention of teachers, parents, and visitors to their sculpture or their own section of art on the wall, thus demonstrating a broad ownership of the school building and program.[51]

Aiken Elementary School in South Carolina used the arts to change the spirit of the place. The school moved from among the lowest in academic performance to a position in the upper 1 percent in the State.[52]

# Conclusion

**"Here, then, is my conclusion. First, we need the arts to express feelings words cannot convey. Second, we need the arts to expand the child's way of knowing and to bring creativity to the Nation's classrooms. Third, we need the arts to help students integrate their learning and discover the connectedness of things. Fourth, we need the arts in education to help children who are emotionally and physically restricted. Above all, the arts can build community not only within the school but beyond it as well: in neighborhoods, in different cultures, and across the generations. Learning in the arts truly is lifelong. It's a deeply satisfying journey that I am convinced should never end."**

Boyer [53]

If arts educators are to be successful in having their specialties recognized as critical parts of the curriculum, it will be important that they comprehend the messages coming from researchers and effective classrooms. They need to strive to help their schools reach high standards in all core subjects, including the arts. Many of them need to become more sensitive to the nature of their role as team members in school renewal.

Increasing student academic achievement is at the core of current school improvement efforts. To accomplish this, schools must be safe; parents, businesses, and communities need to be involved; teachers need innovative training; and students need to be ready to learn. The arts can contribute to the successful development of all these goals.

Processes that focus on the individual student are vital in arts education, as they should be in all subjects. Arts teachers need to think of themselves both as resources for knowledge, as well as planners of challenges that will result in the growth of individuals and artists. While skills in the arts are very important, teamwork, a sense of discipline, persistence, and creativity are equally valuable products of school arts experiences. Arts curricula should be built from the best possible arts experiences, but each encounter must have significance for the student at the time it is presented. When we remember that the term "to educate" means both "to lead forth" and "to draw out," we can see that the arts contribute to education as both a body of knowledge to be led to and a means to draw out every child.

# Notes

1. Ernest Boyer, former U.S. Commissioner of Education, to Mississippi State Arts Council Conference, Jackson, MS, August 1995.
2. American Association of School Administrators, "Arts Education" in *Curriculum Handbook for School Administrators.* Washington, DC: AASA, 1967, p. 18.
3. Westat, Inc., under contract with the U.S. Department of Education, National Center for Education Statistics, and the National Endowment for the Arts, Arts Education in Public Elementary and Secondary Schools. Washington, DC: U.S. Government Printing Office, 1995, pp. iii-iv.
4. David B. Pankratz and Kevin V. Mulcahy, *The Challenge to Reform Arts Education, "The Interlochen Proposal I."* New York: American Council for the Arts, 1989, p. 85.
5. Consortium of National Arts Education Associations, *National Standards for Arts Education.* Reston, VA: Music Educators National Conference, 1994.
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*The Basic School: A Community for Learning*, by Ernest Boyer, September 1995. Contact: California Princeton Fulfillment Services, 1-800-777-4726.

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*National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts.* Developed by a consortium of national arts education associations. Contact: Music Educators National Conference, 1-800-828-0229.

*Schools, Communities, and the Arts: A Research Compendium.* Prepared by the Morrison Institute for Public Policy for the National Endowment for the Arts, June 1995. Contact: The Alliance for Arts Education, (202) 416-8800.

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# Selected Resources

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## Related Organizations

Alliance for Arts Education
John F. Kennedy Center for the Performing Arts-
Education Department
Washington, DC 20566
(202) 416-8800

American Alliance for Theatre & Education
Department of Theatre
Arizona State University
Tempe, AZ 85287
(602)965-6064

The Getty Education Institute for the Arts
1200 Getty Drive, Suite 600
Los Angeles, CA 90049-1683
(310) 440-7315

Goals 2000 Arts Education Partnership
c/o Council of Chief State School Officers
One Massachusetts Avenue, NW, Suite 700
Washington, DC 20001
(202) 326-8693

The National Art Education Association
1916 Association Drive
Reston, VA 22091
(703)860-8000

Americans for the Arts
927 15th Street, NW, 12th Floor
Washington, DC 20005
(202) 371-2830

National Assembly of State Arts Agencies
1010 Vermont Ave, NW
Suite 920
Washington, DC 20005
(202) 347-6352

National Coalition for Education in the Arts
c/o Music Educators National Conference
1806 Robert Fulton Drive
Reston, VA 22091-1599
(703) 860-4000

National Dance Association
1900 Association Drive
Reston, VA 22091
(703) 476-3436

National Endowment for the Arts
Education and Access Division
1100 Pennsylvania Avenue, NW, Room 702
Washington, DC 20506
(202) 682-5438

National Parent Teacher Association
Publications Department
33 North Wabash Avenue, Suite 2100
Chicago, IL 60611
(312) 670-6782

Teachers & Writers Collaborative
5 Union Square
New York, NY 10003
(212) 691-6590

Very Special Arts
1300 Connecticut Avenue, NW
Washington, DC 20036
1-800-933-8721

## Internet Resources

ArtsEdge—John F. Kennedy Center for the Performing Arts
http://artsedge.kennedy-center.org

ArtsEdNet
http://www.artsednet.getty.edu/

ArtsWire
http://gopher.tmn.com:70/1Artswire

The Getty Art History Information Program
http://www.ahip.getty.edu/ahip/home.html

Goals 2000 Arts Education Partnership
http://artsedge.kennedy-center.org/aep/aep.html

Goals 2000 Legislation and Related Items
http://www.ed.gov/G2K/

Internet ArtResources
http://www.ftgi.com/

The National Endowment for the Arts
http://arts.endow.gov

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http://wwar.world-arts-resources.com/index.html/

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